

# Mp3 Dp Da Reapa - Bad Daddy 2004 Rip-rhyme Teacher Vol. 2



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Old school hip-hop with fat instrumentals and ingenious sample creativity. 22 MP3 Songs HIP HOP/RAP: Rap, HIP HOP/RAP: Hip Hop Details: Greetings 2 all our peeps. Dat's right..Ya'll out dere. Black, brown, white, yellow, red, and whatever U look like. Male or female. Conservative or liberal. Democratic or republican. Jew, Muslim, or Christian. Upper class wannabee or Down N D hoodz and barrios. We drop mad shots 4 U right now. Representin' as always 4 D real. 'Cause D real is D life as D people live it and dat's what ReapALife represents...'cause ultimately on dis here plane what happens is dat we either manifest D positive tip or D negative tip. Either way, we gotz 2 survive. Either way, we ReapALife. What kind of life we reap is D kind of life we sow. D negative and D positive is both parts of life and both parts of D real. Dere R no absolutes, no perfections, just hard work tryin' 2 git th'u'. And we B doing all up in the mix with D system dat's tryin' 2 tell me and U how to live while marching us 2 D altars of death. What we know...we know by D life. Dis is a hip-hop reality here. D hip is bein' N D know. dat's what consciousness is..not some esoteric, mystical crap, but knowin' D ledge, D edge, so U don't fall off. D hop is mobility, 'cause U gotz 2 keep movin'. Either move or U git moved on. We tryin' 2 move, we tryin' 2 help U move. Listen N. We hit U wit' D lyric, we hit U wit' D visual, we hit U wit' D lessons, we hit U wit' D wordz. But every lick is 1 2 grow on. Dis yo birfday site, U bin rebo'n. Welcome 2 D home of ReapALife, web and worldwide, all over dem bustas, frauds, and fakes. DP Da Reapa N here, yo war correspondent. Stay alive! Signed..Reapa DP Da Reapa (Rev. Dr. Nikitah Imani) is Pres. and CEO of Reapalife Records in Harrisonburg, VA. He is from the ATL and holds a BSFS, 2 masters degrees and a Ph.D. He is assoc. prof. of sociology at James Madison Univ and adjunct associate professor of sociology at Blue Ridge Community College.. He is also an ordained minister of the Universal Life Church and has pastored in

Afrikan orthodox and Southern Baptist religious contexts. He was the co-author of *The Agony of Education* (1996) on Routledge press. Checking out Volume Two, eh? This is the Afrikan revolutionary album in general. Coal N2 Diamonds is a hip-hopasized version of an old Afrikan story I told in my griot days when I was younger designed to get Afrikan children to see the divinity in themselves. It actually is an adaptation of an acoustic song written for an album I'd like to record someday with a folk band based on the seven principles of the Nguzo Saba. Part of the immediate inspiration then is Kwanzaa, Dr. Maulana Karenga and my revolutionary work on behalf of the pan-Afrikan collective. *The Good Ship Beggin'* is my revolutionary conservative take on much of the civil rights rhetoric of the 1960's which I find reactionary because of its de-emphasis on communal self-empowerment in favor of integrationism. Most of those so called leaders are just riding on the good ship BEGGIN. Reapa ain't beggin for make. Million Man Mob expresses both my admiration and my disdain for the Million Man March in 1996. I loved the energy and brotherhood, I was irritated at the lack of results. I wanted it to be far more militant, but it ended up as another 1963 retread. Individual groups of brothers made it valuable, but I think the core leaders betrayed many and made good and plenty. My inspiration was Rev. Dr. Khallid Abdul Muhammed (rest in peace), who was busy becoming the only modern US citizen condemned by the US congress for his speech. I knew him, he wasn't a hater, just really angry and having so few ways to express and vent as many brothers..he went over the edge. I'll never forget him or the New Afrikan Panthers he spawned. *Panic* is my 5-0 you can kiss my ass track. *My Fuck The Police*. I was inspired by the independent film, *Birth of a Nation* in which the music of Ice Cube and PE is played in the background of the LA rebellions after the King brutalization. PE was always and remains a musical and political influence on me, especially *Burn Hollywood Burn* and *Fight The Power*. This song is written in the style of both of those tracks as a theme song for a rebellion the system calls a riot. *Reminisce* was inspired and the first lyric verse reflects a pastime of mind in the hood in the ATL. I would sit for hours on the steep hill of my driveway and watch the birds as they prepared to fly south from the advancing winter. I even had a theme song that was entitled, loosely, *Goodbye Birds, Come Back Tomorrow*. My heart felt a desire to fly with the birds. Today, I reminisce on those idyllic times. *ReapaBounce* is my counterattack against the Puritanesque US attitude about the human body and sexuality. *Lil' Boom Boom* and *Undercover Lover* are too, but with more devious edges. *Guard yo grill and yo girls son*, *Reapalife* crew is on the prowl. *What's Going On* is another nod to *NUMB* and to *Hard Times*. *R-Squared* and *Ned Vicious* were on this

track and never got a chance to do it live. Ned and I talked about us doing a new version, but never got to it, so I made it more of a singing thing and dropped it like dis. The social critique runs throughout this lp from Hip-Hop Souljah, to Ridin' On the Train, to Borrowed Time, and perhaps culminating in Everyday Life. Enjoy...If you aren't sca'd! :)

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